DOCTOR WHO

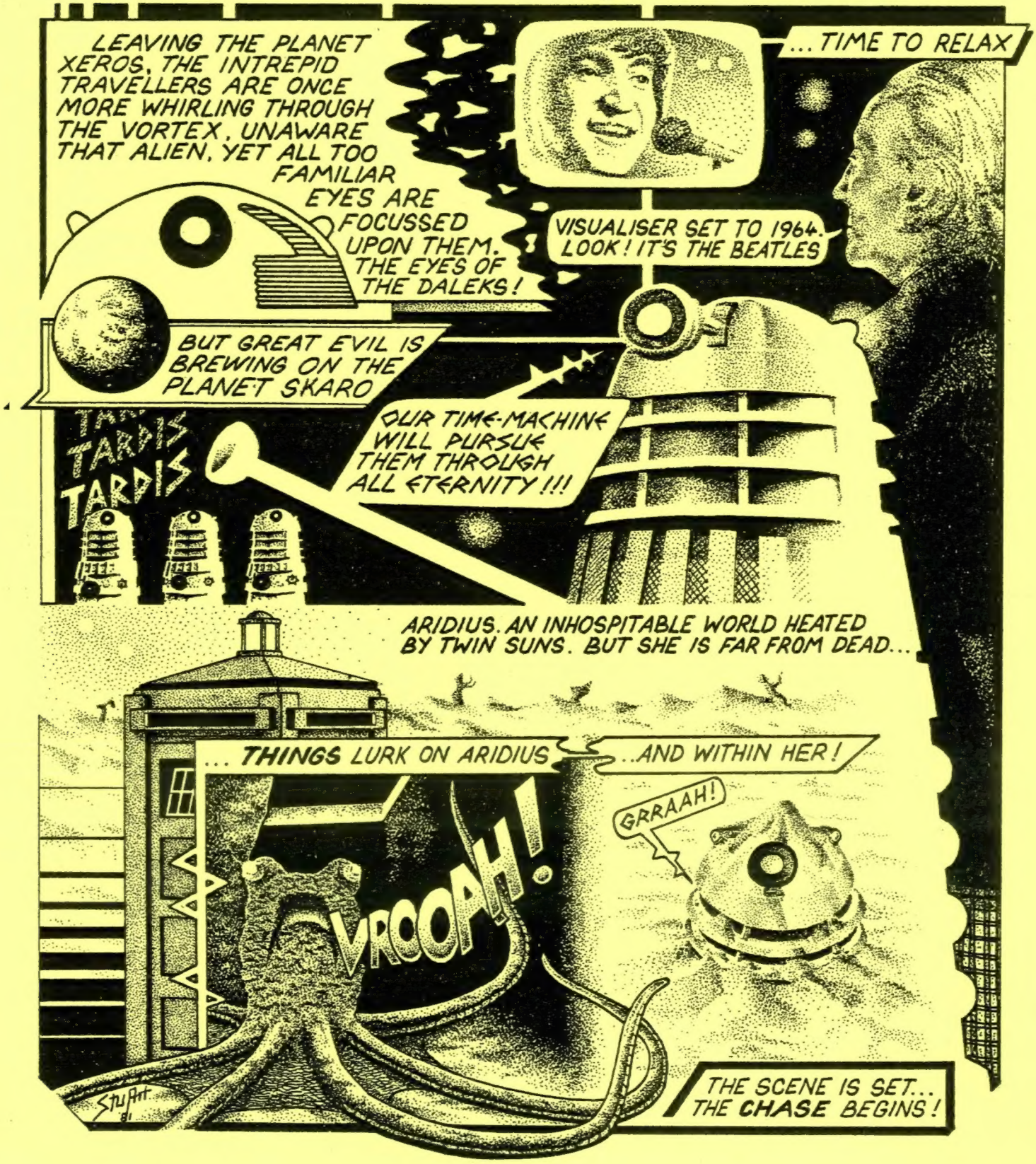
SERIAL R

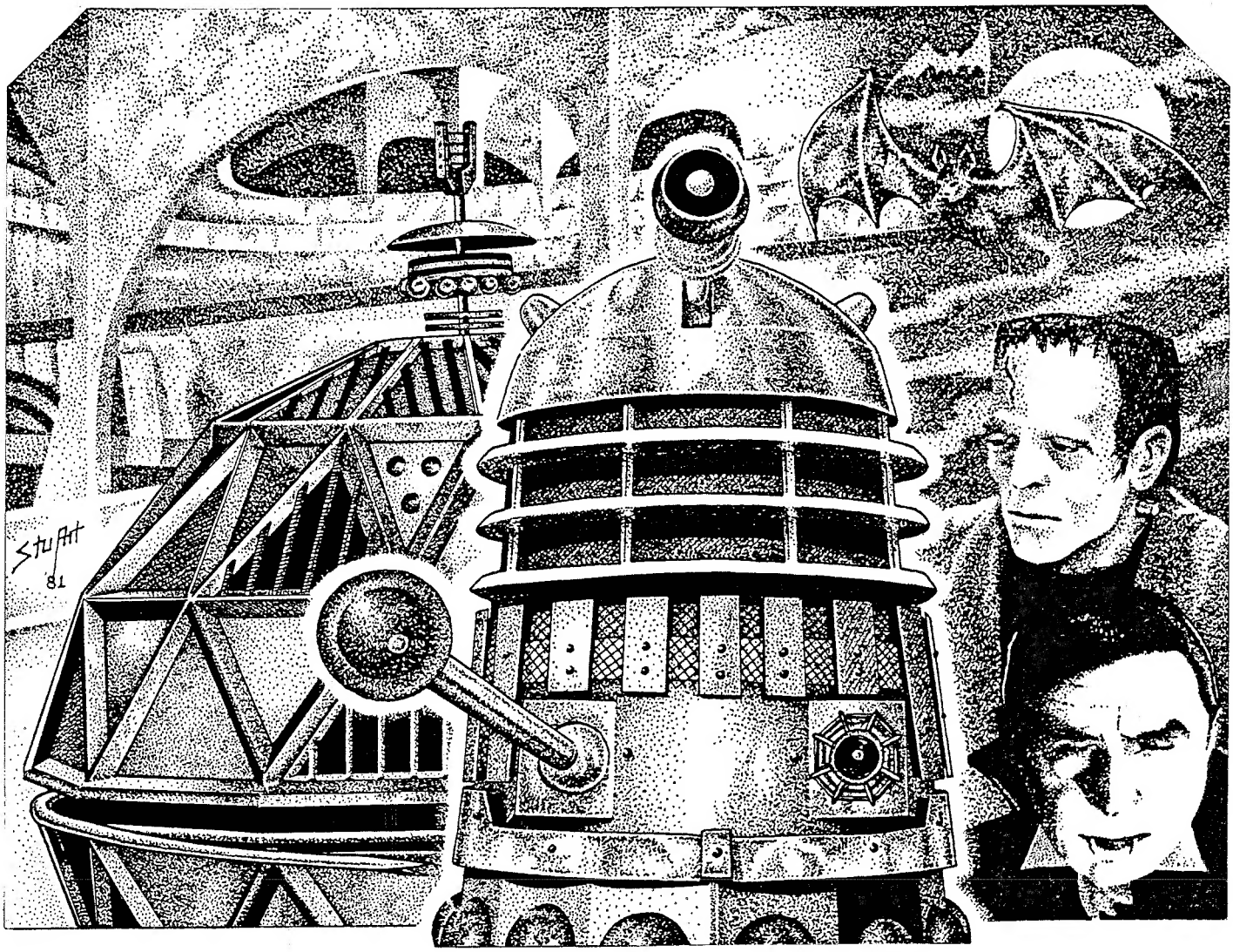
The Chase

BY

TERRY NATION

An Adventure in Space & Time

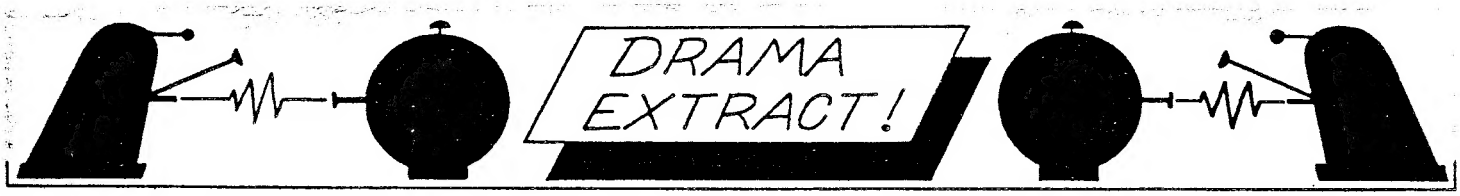

LEAVING THE PLANET XEROS, THE INTREPID TRAVELLERS ARE ONCE MORE WHIRLING THROUGH THE VORTEX, UNAWARE THAT ALIEN, YET ALL TOO FAMILIAR EYES ARE FOCUSSED UPON THEM. THE EYES OF THE DALEKS!
... TIME TO RELAX
VISUALISER SET TO 1964. LOOK! IT'S THE BEATLES
BUT GREAT EVIL IS BREWING ON THE PLANET SKARO
TARDIS TARDIS TARDIS
OUR TIME-MACHINE WILL PURSUE THEM THROUGH ALL ETERNITY!!!
ARIDIUS. AN INHOSPITABLE WORLD HEATED BY TWIN SUNS. BUT SHE IS FAR FROM DEAD...
... THINGS LURK ON ARIDIUS
..AND WITHIN HER!
GRRAAH!
VROOAH!
THE SCENE IS SET... THE CHASE BEGINS!
Stu Art 81



Having repaired the Time-Space Visualiser (given to him by Tor during the dismantling of the Museum on Xeros), the Doctor excitedly gives his friends a demonstration. Ian, Barbara and Vicki seize upon this as an opportunity to relieve some of the monotony they are feeling. Nothing seems to be happening any more...Although it provides this pleasant distraction for them, the Visualiser serves another, more sinister purpose. They soon discover that their arch-foes, the Daleks, have left Skaro in their own time machine, and must now be hot on their trail. However, this discovery has come too late. The TARDIS has already landed on the twin-sunned planet Aridius, and has been buried in a sand-storm. The Daleks have also arrived...

They are able to flush the travellers out of hiding by threatening the lives of the friendly Aridians, but the Doctor and his crew escape back to the TARDIS. With the Daleks now in pursuit, and closing in, the travellers attempt to find a good battleground to confront them. Thus, in rapid succession, the TARDIS materialises on an upper floor of the Empire State Building in New York, the deck of the 'Mary Celeste', a haunted house (wherein the travellers meet Count Dracula and Frankenstein's monster) and finally the planet Mechanus. Here, the travellers are rescued by robot Mechonoids, only to find themselves held prisoners by them. At this point they meet a fellow prisoner, a crashed spaceship-pilot named Steven Taylor. Still in pursuit, the Daleks enter the city, incurring the wrath of the defensive "Mechons". The Doctor and his friends escape from the city just as it is destroyed, taking the Daleks and Mechonoids with it.

Although they have defeated the Daleks, the travellers are saddened that Steven Taylor does not seem to have escaped the inferno of the city. The Doctor is further saddened when Ian and Barbara announce their wish to use the Dalek time machine to return to their own time on Earth. Reluctantly, the Doctor activates the Dalek ship, and he and Vicki say farewell to their old friends. Ian and Barbara arrive safely back in London, in the year 1965.



Ian, Barbara and Vicki ran to the cave entrance, desperately calling after the Doctor, but it was too late. In the distance they could see the old man marching steadfastly towards the leading Dalek.

Back at the jungle clearing, in which the two time ships had come to rest, the Daleks were in a fever of activity. The taskforce commander glided out of the craft and swept round to face one of his lieutenants. Exultantly, he proclaimed: "They are trapped in the rock-face!"

"Attack formation! Attack formation!" replied the lieutenant, marshalling the squad of Dalek executioners into approved ranks for battle.

"Section Four will enter the cave. Do not deviate."

"We obey," responded the column of glittering machines, and with guns raised they moved off to begin their programmed task.

"Section Two will circle the cave, take up a position among the boulders and cut off any attempt to escape."

"We obey."

"We will take no prisoners. Eliminate on sight!"

"We obey," they chorussed again. The second group began to move forward. The taskforce commander accelerated his machine to adopt a position at the head of the squadron. The eye turret swung round to address the formation. "Move to positions on my command. Advance and attack!"

Slowly the armoured groups moved through the tricky jungle terrain, the giant bog trees echoing with the staccatto cries of the Dalek creed. "Align and advance! Advance and attack! Attack and destroy! Destroy and rejoice...!"

Further ahead the scouting party commander levelled his gun stick at the approaching figure of the Doctor. "Halt!" cried the Dalek. "You will be exterminated."

"I have infiltrated and killed," the Doctor reported obediently. "We may now return to Skaro."

"You lie," replied the Dalek, with chilling decisiveness. "You are not the robot!" The Doctor ducked to one side as the Dalek opened fire. With astonishing agility for a man of his apparent age the Doctor ran at breakneck speed back to the relative safety of the cave and a relieved welcome from his companions.

"Doctor, that was a foolish thing to do," Barbara scolded him.

Slightly winded, the Doctor concurred: "They know now who's who..." Reaching down he picked up the complex-looking device he had brought with him from the TARDIS. He strode over to a rock in the centre of the cave and rested the machine so that it faced the cave mouth. He beckoned his friends to one side. "All of you, get against that wall. I'm going to see what I can do with this."

The Doctor peered into the sighting device, guaging the range to the cave mouth. Suddenly there was a crash behind him, like that of a portcullis slamming down. A rock wall in the rear of the cavern had dropped away to reveal a metal-walled chamber beyond...And standing in the chamber was a large, spherical robot. A panel atop the machine rose up to display an array of sensors. A low humming filled the air as the device scanned them. A speech circuit clicked on and in stuttering, electronic tones the robot addressed them:
"Eight hun-dred thir-ty : Mech-on-oid : Eng-lish : In-put : En-ter."

Editor.....Gary Hopkins
Art Supervisor..Stuart Glazebrook
Artwork.....Stuart Glazebrook
Andrew Martin
Writers.....Jeremy Bentham
Gary Hopkins
Paul Mount
Trevor Wayne
'DOCTOR WHO' copyright: BBC

STORY REVIEW..

PAUL MOUNT

With Dennis Spooner as story editor many of the preceding serials of the second season had possessed a lighter, less tense air than those of the first season under David Whitaker. This trend continues more noticeably with 'The Chase'. The old adage 'familiarity breeds contempt' is temptingly applicable to the Daleks in this adventure. During their first two serials they had been taken totally seriously, as objects of horror and destruction. It appears that the only logical step to take now is to debase them a little - ridicule them and turn them into objects of fun. The Daleks had been beaten in the past - irrevocably, and in the final episode; but in 'The Chase' they are thwarted at every turn; outwitted by the faster-thinking, faster-moving humanoids of the story and made to look like lumbering fools at almost every opportunity. Yet the magic of it is that, at the end of it all, the Daleks retain their dignity - their charisma and genius carrying them through the excesses of the plot.

As for the plot itself, the Daleks chase the Doctor and his crew through Time in their own time machine! There is none of the plot intricacy or character development of the first two Dalek stories, and the end result is that it all hangs very loosely about a thin, basic framework, with Terry Nation adopting much the same format as for his earlier story 'The Keys of Marinus' (Serial "E"). However, I feel that 'The Chase' works far better than 'The Keys of Marinus', relying as it does a great deal upon humour and comic-strip-style action.

It all begins innocuously enough, with the travellers in holiday mood; the Doctor hammering away at the newly-installed Time-Space Visualiser; Ian, dressed in a gaudy beach-jacket, reading a book called 'Monsters from Outer Space', which he describes as being "a bit far-fetched"; Barbara making a dress for Vicki; whilst Vicki herself wanders about the ship, bored and frustrated with nothing to do. This whole sequence, including the amusing demonstration of the Visualiser - with Lincoln's 'Gettysburg Address' seeming to go on as long as the real thing must have done; Sir Francis Bacon giving William Shakespeare the germ of an idea for a play about the Prince of Denmark; and 'The Beatles' playing their "classical music" - is all very tongue-in-cheek and a little bit too cosy. It's difficult to forget the early days when there was nothing but fear and distrust amongst the travellers.

The holiday mood doesn't last long, for the TARDIS soon comes to rest on the planet Aridius, where Vicki and Ian set off to explore and the Doctor and Barbara indulge in a spot of sun-bathing. This Aridian sequence, lasting until the end of part two, is the first in a series of 'mini-adventures' that make up the whole of 'The Chase', and whilst it presents us with nothing new, it does have its moments. The end of part one, although a little too reminiscent of the end of the opening episode of 'The Dalek Invasion of Earth' - with a Dalek emerging from the Aridian sands after a vicious sandstorm - is quite effective. The result is rather spoilt, though, by the silly spluttering and coughing sounds emanating from the Dalek as it appears. The Aridians, with typical Richard Martin attention to 'alien' detail, are very well designed, costume-wise, and their pacifist natures are brought over particularly well. Their enemies, the Mire Beasts, are less impressive, looking more like loosely inflated balloons.

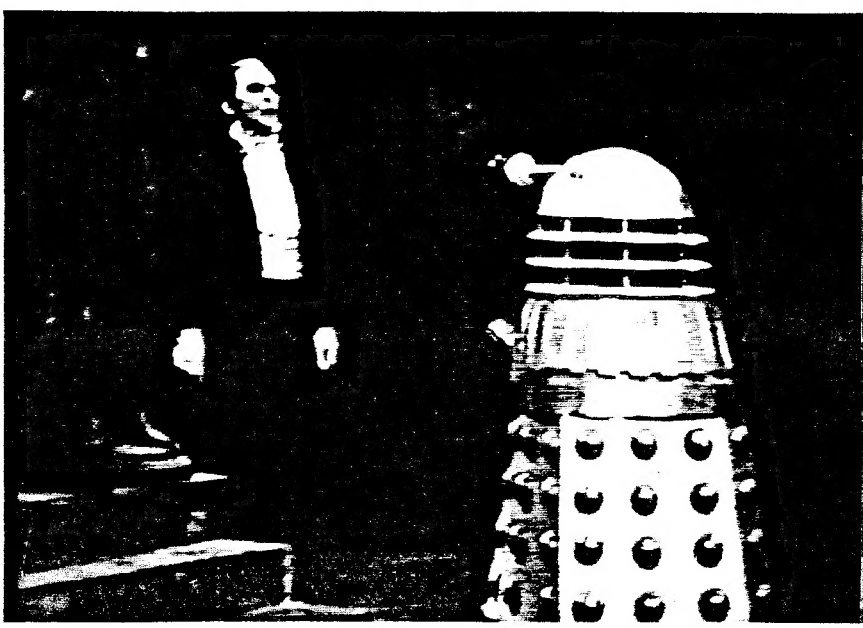
Episodes three and four remain my personal favourites of this adventure, if only for their sheer variety. The TARDIS materialises on the top floor viewing gallery of the Empire State Building, where the travellers meet drawling, camera-toting Texan Morton Dill, played to comic perfection by Peter Purves in the first of his two 'Doctor Who' roles. He believes the travellers are Hollywood film-stars practicing some new special effect. Before he can take a photograph

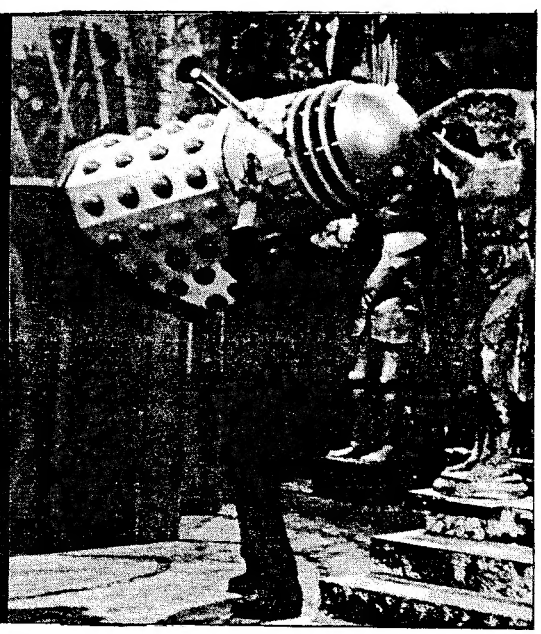
of them, however, they move on. Shortly afterwards, the Daleks' ship arrives, and Dill proceeds to dissolve into hysterics at the sight of one of the creatures who emerges. Deciding that the travellers have travelled on, and regarding the amused Texan with 'contempt', the Dalek re-enters its ship and the chase continues. Alone now, Morton Dill excitedly tries to explain what he has just witnessed to the other tourists...

After a brief stay on the 'Mary Celeste', with Ian suffering from sea-sickness, and the Daleks frightening the crew of the 'Mary Celeste' into leaping overboard, the TARDIS next lands in a very atmospheric, Gothic-style 'haunted house', with some terrific organ music from the versatile Dudley Simpson. The travellers encounter such characters as Frankenstein's monster (bandaged from head to foot), a wraith-like Grey Lady and a strangely repetitive Count Dracula. The arrival of the Daleks sparks off something of a battle, during which we see that Frankenstein's monster has, for some reason, dressed itself before entering the fray. The Doctor's plausible theory that they have landed in a domain created by the darker side of the mind is proved to be way off-beam. Just after everyone has set off again, the camera pulls back and we see a sign which announces "Frankenstein's House of Horror - Festival of Ghana 1996". Pasted across it is a message which reads: "Cancelled by Peking"! (Frankenstein's monster and Count Dracula, incidentally, were androids.)

With part five, excruciatingly titled "The Death of Doctor Who", the scene is set for the showdown on the planet Mechanus. This episode is a bit on the scrappy side, both in concept and production, and introduces us to a cheap cop-out featuring the Daleks' latest weapon; a robot of the Doctor. A particularly silly idea at best, it isn't at all well carried out. As the creature emerges from its chamber aboard the Dalek ship it's patently obvious we're looking at William Hartnell's perennial double, Edmund Warwick; although in close-up we are shown Hartnell's face! The robot constitutes most of part five, and the episode suffers accordingly. On the production side, during one scene a camera comes into shot; and the studio floor is obvious beneath a thin covering of leaves. Although this can be explained away as part of the Mechonoids' spaceship landing-pad, this is never confirmed in the serial itself. The episode is redeemed by the appearance of the Mechonoid (See 'Drama Extract' - "16-04").

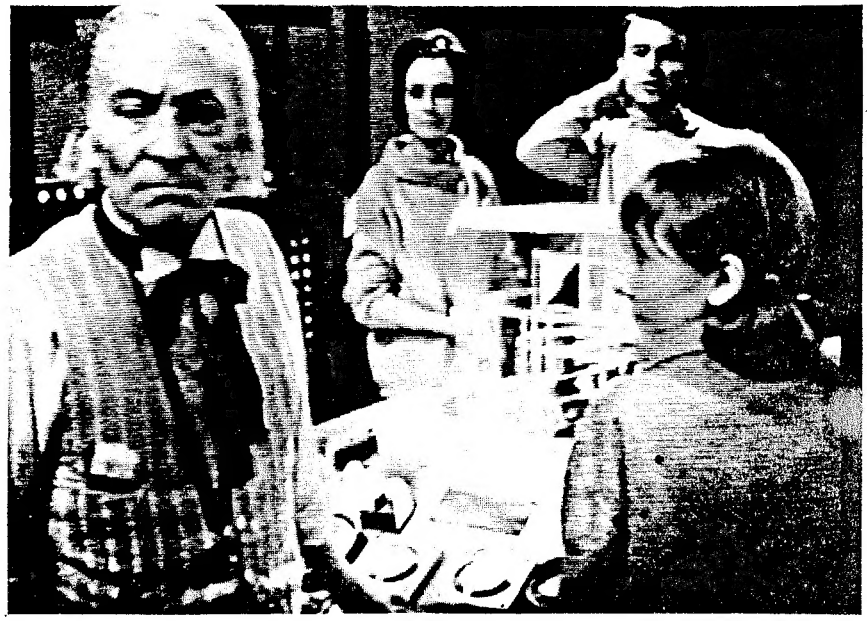
'The Chase', then, is a serial of change. With the Daleks lapsing, now and again, into bumbling idiots; Ian and Barbara leaving the series, coupled with a desperately disconnected plot, the serial leaves a strange, mixed impression. It had moments of great strength and moments of great weakness - but it was always fun, entertaining and interesting to watch.

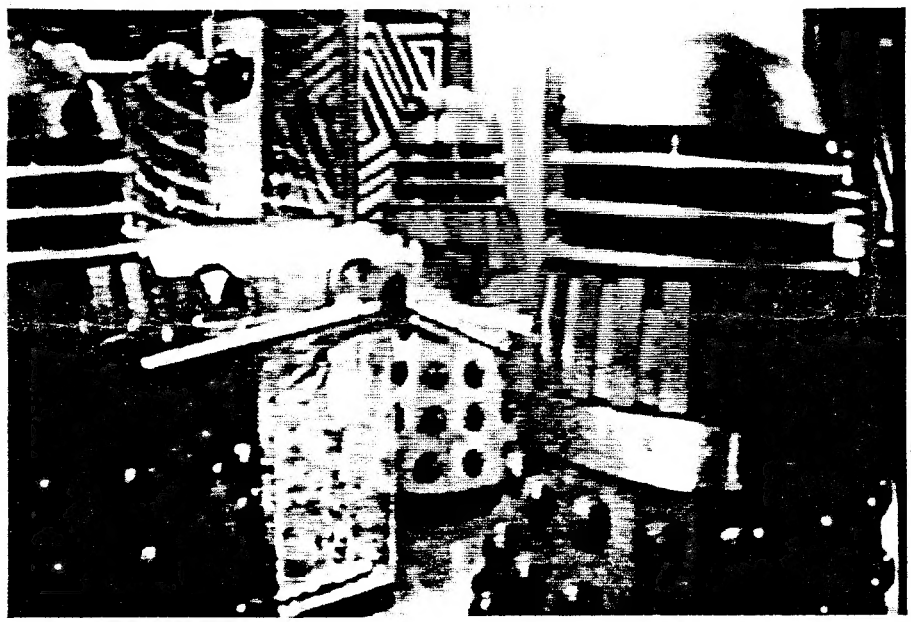




SPACE and TIME

FLASHBACK





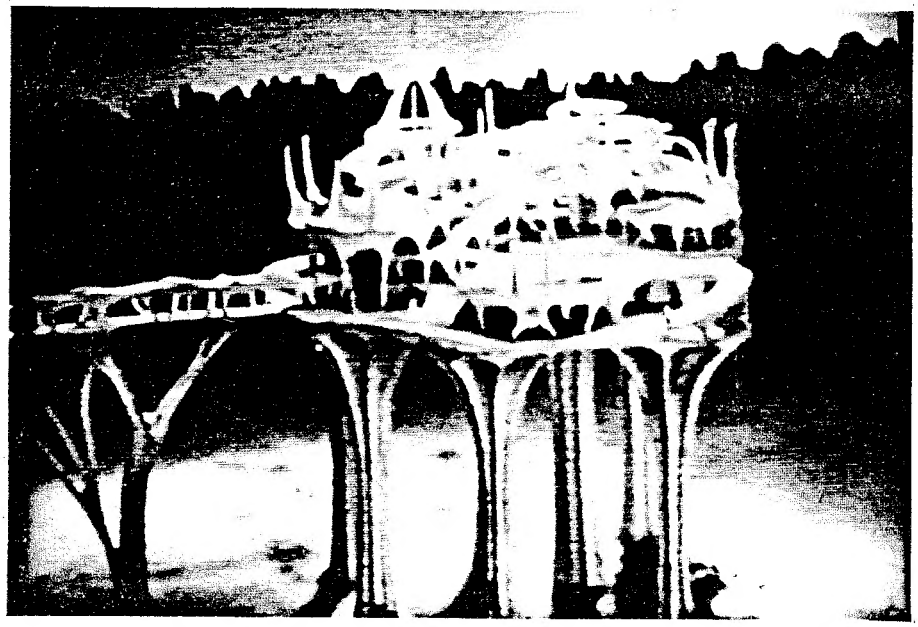
(ABOVE) Pursued relentlessly from the planet Aridius, the Doctor and his three companions assess the situation.

(LEFT) The Daleks, aboard their own time machine, consider their next course of action. In the background can be seen one of the spinning concentric squares, used to indicate the vessel in flight.

(RIGHT) Making his first appearance in 'Doctor Who', Peter Purves (Morton Dill) confronts a puzzled Dalek. "Say, you sure are an ugly-looking thing!...You've come all over in blue spots!"

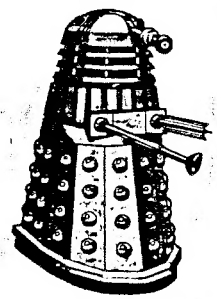
(LEFT) Having terrified everyone into leaping overboard, the Daleks patrol the deck of the deserted sailing ship, thus giving birth to the mystery of the 'Mary Celeste'.

(RIGHT) Peter Purves appears in his second role in 'Doctor Who'. Imprisoned in the city of the Mechonoids, crashed space-ship pilot Steven Taylor meets the Doctor and his friends.



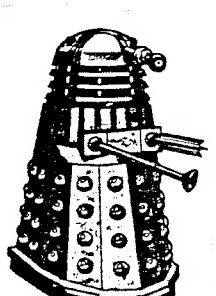
(LEFT) The magnificent city of the Mechonoids stands proudly atop its stanchions, one thousand five hundred feet above the mist-shrouded surface of the planet Mechanus.

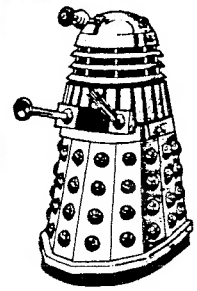
Aridius Mechanus



The TARDIS has materialised on the glass-like sand of the Segaro desert on the planet Aridius. As the Doctor observes, Aridius has a high oxygen level, with a gravity slightly greater than that of the planet Earth. One of the Aridians, Rynian, briefly sums up the planet's history when he explains to the Doctor and Barbara: "This desert was once a vast ocean. We, the Aridians, lived in a city beneath the sea. But, for a thousand years, those twin suns that burn have moved closer and closer. Then the seas dried up and all the creatures that lived within their waters perished. All but the Mire Beasts...They lived in the slime at the bottom of the ocean. When the waters were gone, they invaded our cities. There were too many of them. We tried to destroy them, but they multiplied too quickly for us..."

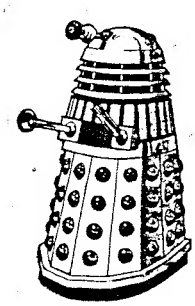
The Aridian landscape features strange, crystalline plants, described by Vicki as "frozen seaweed". Due to the frequent sandstorms in this desert, the landscape is constantly shifting and changing; a fact which, at one point, means the temporary loss of the TARDIS. The Daleks subsequently organise the peaceful Aridians into a work-party to dig the "enemy time machine" free. Once the Aridians outlive their usefulness to the Daleks, they are ruthlessly executed. Unable, and unwilling, to fight back, the gentle former amphibians, at the mercy of the Daleks, are forced to bargain with them.





"About fifty years ago," explains Steven Taylor, "Earth decided to colonise this planet. Well, it landed a rocket full of robots, programmed to clear landing sites - get everything ready for the first immigrants...Earth got involved in interplanetary wars. I suppose this place was forgotten..."

Having eluded the relentless Daleks all the way from Aridius, the Doctor and his friends decide to make a stand and fight. The planet Mechanus, with its dense, tropical-like jungle, seems a likely enough location to engage in battle with the unwieldy creatures from Skaro. At first, the travellers find the "living fungoid" creatures on Mechanus more of a hindrance than a help, but their suspicions are soon focussed upon another, as yet unseen intelligence; for they have arrived at night, and are unable to see the vast city, situated on legs for protective isolation, 1 500 feet above their heads. They <u>are</u> aware, however, of the "corridor" through the jungle, which appears 'man-made', and the beams of light which suddenly shine down upon them from the night-sky. This is a landing-pad and these are landing-lights, switched on by the planet's inhabitants to help incoming visitors to land their vessels safely. But as Steven Taylor goes on to explain, "I crashed, you see, out there in the jungle, and wandered around for days trying to avoid those fungus things. Of course, then the Mechonoids captured me!"



Radio Times

SIXPENCE

Saturday

DR. WHO and the Chase

The space and time travellers in a new adventure starting today once more meet

THE DALEKS

1 5.40

It is never advisable to say too much about what is liable to happen in a *Dr. Who* story, but two important facts about 'The Chase,' the new adventure which begins today, can be revealed. First, the Tardis will be losing two of its passengers; Ian and Barbara, the Earth-dwelling school teachers who came aboard by chance right at the beginning of the series, are due soon to depart from the scene. And, secondly, the travellers will be coming up once more against their most sinister adversaries—the ruthless Daleks.

The story is by **Terry Nation**, and it starts with the materialisation of the Tardis on a most uninviting planet. It is a place of barren desolation scorched by the rays of two fierce suns, and while Ian and Vicki set off to explore, Barbara and the Doctor settle down to experiment with the 'Visualiser' taken from the Space Museum. Before long a familiar image is looming up on their screen—that of the Daleks.

In spite of their fierce nature (or perhaps because of it), the flat-voiced, sensor-studded Daleks have captured the young imagination in Britain more completely than any other science-fiction creation for years, and they are popping up in the shops in every conceivable form. The Dr. Who enthusiast can celebrate his favourite programme by wearing Dalek slippers and washing with Dalek soap. He can play various Dalek games, the sort that are played on a board, as well as a new type of bagatelle. If he feels creative he can write his own scripts with Dalek pencils and ball-point pens; if not, he can read about the creatures in newly published books and follow their doings in a picture-strip in a popular children's comic. In fact, two Dr. Who strips are running at the moment; the other is concerned with Dr. Who's adventures generally.

As for model Daleks, they come in all sizes. There are big Daleks you can get inside, little ones driven by batteries, remote-control ones, ones that work by friction drive, and some that enjoy what is known as 'tricky action'—when they hit an obstacle they trundle off in another direction. So, all in all, it seems that the Doctor and his companions have every right to be worried—the Daleks are quite definitely taking over. MICHAEL WILLIAMS

TECHNICAL OBSERVATIONS

With the exception of the closing minutes of 'The Space Museum' (Serial "Q"), this story was the first to feature the Daleks in their redesigned form. The large fenders and internal suspension system from 'The Dalek Invasion of Earth' (Serial "K") were gone, along with the rear mounted dish receivers. In their place were fitted the familiar vertical slats, commonly associated with Dalek design. For 'The Chase', one of the Daleks was fitted with a gimballed detector device in place of the suction cup on the rod arm. In episode six another Dalek had its suction cup replaced by a rotating electron emitting device to enable the Daleks to enter the lift leading to the Mechonoid city.

Some of the props and sets from 'The Daleks' (Serial "B") were used in episode one for the reprise scene, on the Visualiser, of the Skaro city. The Black Dalek Supreme featured in this scene, but did not appear after that in this serial.

This was the first serial to show the TARDIS flying through the Time Vortex. Shots of the model TARDIS, or cut-outs of the TARDIS, plus, later, the Dalek time ship, were superimposed over a kaleidoscope depicting a typical space panorama to give the impression of movement through the Fourth/Fifth dimensions.

Episodes one and six featured the Time-Space Visualiser: a large and elaborate prop, whose centrepiece was a standard BBC television monitor which could receive pictures from other cameras (viz; Elizabethan and Lincoln's sets) or stock footage from the gallery (film of 'The Beatles' and of Ian and Barbara on the London bus at the end).

'The Beatles' footage, featuring an edited version of "Ticket to Ride", was from a standard promotional film of the type distributed to film and television companies by the record company.

Location footage was filmed in a sand-pit for the exterior scenes of Aridius. By careful positioning of Aridian statue props (crude, barnacled designs) the exteriors were matched with the studio Aridius landscape and the model set of Aridius, both of which achieved depth of field by use of painted backdrops.

Two very intricate model Daleks were made for the miniature sets of Aridius. One could be worked like a puppet, using wires for the shot of the Dalek emerging from the sand at the link between episodes one and two. Use of lightweight model Daleks enabled the Director to achieve very dramatic shots of Daleks moving at speed across a desert scenario.

Filmed, back-projected telecine shots were used for the explosions within the Aridians' subterranean city. By positioning William Russell in the foreground, the explosion of the Aridian charges was made to appear in very large scale.

Stock footage of New York used extensively during scenes on viewing gallery at the top of the Empire State Building.

Model clipper used for long-shots of the 'Mary Celeste' sailing off the Barbary Coast.

The large water tank facilities at Ealing studios were used in episode three for scenes of the 'Mary Celeste' crew and passengers, plus one hapless Dalek, leaping or falling from the deck into the sea. Hence, some of the clipper deck scenes were shot in the TV Centre studios and some were done on film at Ealing.

The interior of the Dalek time machine was, like the TARDIS, dimensionally transcendental, with a central operating console. The console was a tall, upright bank of controls with a rapidly spinning set of instruments mounted within a glass-walled central pillar. Spinning concentric squares were fixed to the walls of the ship to indicate the vessel in flight. A working prop elevator conveyed the Daleks up to the entranceway deck.

More basic superimposition was used for the haunted house episode for certain scenes with the Grey Lady to enable her to appear as a ghost.

Two lightweight dummy prop Daleks were used in this story, particularly for the scene of Frankenstein's monster picking one up and smashing it.

Dracula's voice was provided as an electronically modulated dub to make his voice seem hollow and echoed.

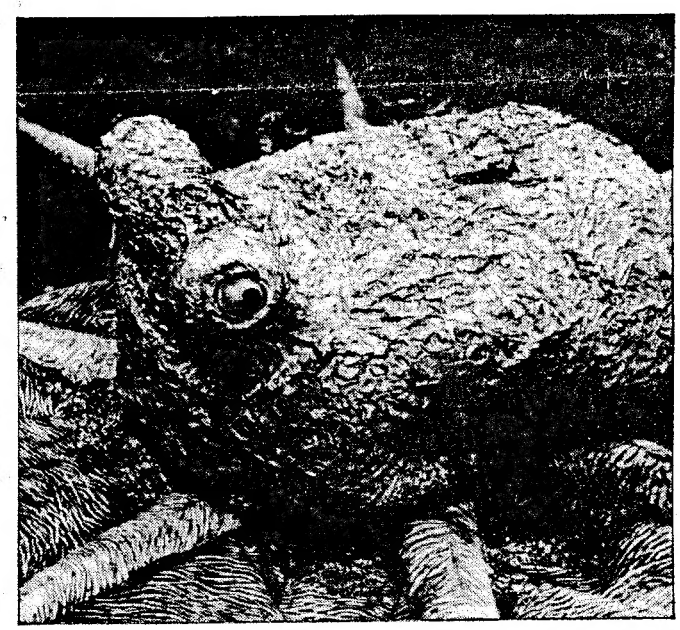
Although William Hartnell appeared both as the Doctor and as his robot double in episodes four and five the robot was played on occasions by actor Edmund Warwick, who frequently doubled for Hartnell. The voice of the robot Doctor was provided, with one exception, using an overdub of Hartnell's own voice.

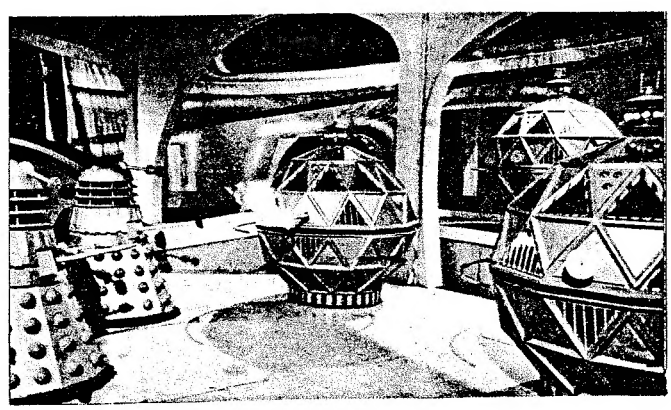
Two model sets were built for the Mechanus episodes. The simpler of the two was a jungle layout with dry-ice used to give the ground a misty look. The most impressive of the two was the very large model of the Mechonoid sky city, built atop huge pillars and supports. This model was animated using tiny model Mechonoids which were seen moving through the corridors and buildings in episode six. Tiny model Daleks were also featured as the battle scene neared. To avoid the need to destroy the model city (it was thought at the time that the Mechonoids might be brought back in a later story) the final conflagration of the city was achieved by blending, on film, footage of the city with footage of an erupting volcano, which was gradually, and selectively, superimposed.

Arguably the most impressive battle scene ever done in 'Doctor Who', the fight between the Daleks and the Mechonoids was done totally on film for reasons of scale, controllability and versatility. The large film studios of Ealing were used for the fight within the buildings of the Mechonoid city. Despite there only being three Mechonoid props and four operating Daleks the fight was made to look titanic in scale by rapid editing and use of multiple exposures of different camera angles. These ploys, plus the addition of animated explosions, gave a startlingly big-budget look to a sequence which lasted, in all, less than three minutes on the air.

Ian and Barbara's return to London was done as a mixture of exterior location filming outside White City tube-station (close by the Television Centre), and as a series of 'still' photographs of the pair running through familiar London sites like the Albert Embankment, Trafalgar Square and a street with a real Police Telephone Box.

Location footage was also shot aboard a London bus with stunt expert Derek Ware playing the bemused conductor.





PRODUCTION CREDITS...

COMPILED BY GARY HOPKINS

SERIAL "R" SIX EPISODES BLACK AND WHITE

"THE EXECUTIONERS"	-	22nd. May 1965
"THE DEATH OF TIME"	-	29th. May 1965
"FLIGHT THROUGH ETERNITY"	-	5th. June 1965
"JOURNEY INTO TERROR"	-	12th. June 1965
"THE DEATH OF DOCTOR WHO"	-	19th. June 1965
"THE PLANET OF DECISION"	-	26th. June 1965

CAST

DOCTOR WHO.....WILLIAM HARTNELL
IAN CHESTERTON.....WILLIAM RUSSELL
BARBARA WRIGHT.....JACQUELINE HILL
VICKI.....MAUREEN O'BRIEN

ABRAHAM LINCOLN.ROBERT MARSDEN
FRANCIS BACON....ROGER HAMMOND
QUEEN ELIZABETH I
VIVIENNE BENNETT
WILLIAM SHAKESPEARE
HUGH WALTERS
TELEVISION ANNOUNCER
RICHARD COE
DALEK VOICES.....PETER HAWKINS
DAVID GRAHAM
DALEKS.....ROBERT JEWELL
KEVIN MANSER, GERALD TAYLOR
JOHN SCOTT MARTIN
IAN CHESTERTON'S DOUBLE
DAVID NEWMAN
VICKI'S DOUBLE....BARBARA JOSS
MIRE BEAST.....JACK PITT
MALSAN.....IAN THOMPSON
RYNIAN.....HYWEL BENNETT
PRONDYN.....AL RAYMOND
WALK-ON ARIDIAN
BRIAN PROUDFOOT
GUIDE.....ARNE GORDON
MORTON DILL.....PETER PURVES
ALBERT C. RICHARDSON
DENNIS CHINNERY
CAPT. BENJAMIN BRIGGS
DAVID BLAKE KELLY
BOSUN.....PATRICK CARTER
WILLOUGHBY.....DOUGLAS DITTA

CABIN STEWARD.....JACK PITT
WALK-ONS.....BARBARA BRUCE
KATHLEEN HEATH, MONIQUE LEWIS
SEAN RYAN, SALLY SUTHERLAND
JIM TYSON, BILL RICHARDS
TERRY LEIGH, DAVID PELTON
MARC LAWRENCE
STUNT-MEN.....FRED HAGGERTY
GERRY WAIN, DAVID CONNON
MARILYN GOTHARD
FRANKENSTEIN.....JOHN MAXIM
COUNT DRACULA...MALCOLM ROGERS
GREY LADY.....ROSLYN DE WINTER
ROBOT DOCTOR WHO
EDMUND WARWICK
FUNGOIDS.....JOHN SCOTT MARTIN
JACK PITT, KEN TYLLSON
MECHONOID VOICE...DAVID GRAHAM
MECHONOIDS...JOHN SCOTT MARTIN
JACK PITT, KEN TYLLSON
MURPHY GRUMBAR
STEVEN TAYLOR.....PETER PURVES
BUS CONDUCTOR.....DEREK WARE

CREW

FIGHT ARRANGER...PETER DIAMOND
PRODUCTION ASSISTANTS
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ASSISTANT FLOOR MANAGER
IAN STRACHAN
FILM CAMERAMAN.CHARLES PARNALL
FILM EDITOR....NORMAN MATTHEWS
LIGHTING.....HOWARD KING
SOUND.....RAY ANGEL

COSTUME SUPERVISOR.DAPHNE DARE
MAKE-UP SUPERVISOR
SONIA MARKHAM
MUSIC.....DUDLEY SIMPSON
STORY EDITOR....DENNIS SPOONER
DESIGNERS.....RAYMOND CUSICK
JOHN WOOD
PRODUCER.....VERITY LAMBERT
DIRECTOR.....RICHARD MARTIN